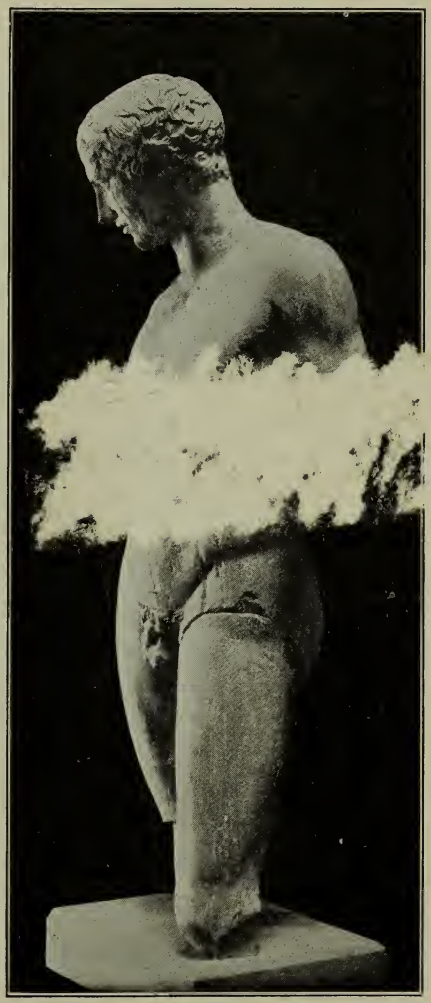
WELLESLEY COLLEGE BULLETIN

THE ART MUSEUM

WELLESLEY, MASSACHUSETTS

FIRST YEAR JUNE 1923 NUMBER I



A POLYCLITAN FIGURE
Marble. Height, 4 ft. 3 in.

Purchased in 1905 from M. Day Kimball Memorial Fund. Gift of Miss Hannah Parker Kimball

SERIES 12 NUMBER 7

THE ART MUSEUM BULLETIN

The Wellesley College Art Museum is undertaking the publication at intervals of a bulletin. The main object is to bring information to interested alumnae and friends in regard to gifts and other matters of art importance to the College and to keep them in touch with changes and policies. This bulletin will be modelled upon the bulletins published by many American art museums, with such adaptations as local conditions suggest.

What the character of the bulletin shall eventually be, and whether it can give opportunity for alumnae criticisms and suggestions on College Art problems, the reception accorded this initial issue may determine.

Interior of Gallery

THE MUSEUM

The Museum as distinct from the Art Department may be said to have begun with the purchase by Mrs. Durant, almost at the time of the founding of the College, of vestments and laces from the Jarvis Collection,—the collection from which Yale University secured its extraordinary collection of Early Italian paintings. Since then, from time to time additions of value have been made. Miss Helen Gould presented a most valuable section of the Murch Egyptian Collection.[1] The late Mrs. Whitin (of the Board of Trustees) secured other Egyptian objects. Mrs. Rufus S. Frost, a missionary for many years among the North American Indians, presented her valuable collection of Indian baskets. This was followed by the gift from Miss Hannah Parker Kimball of a fund to be spent for works of Classical sculpture as a memorial to her brother, M. Day Kimball. Gifts of other friends have made possible the purchase of a few other works,—a charming little Hellenistic statue that recalls the famous Boy with the Goose of the Louvre, fragments of Early Italian painting, and others.

But accessions have been slow in coming. There is no permanent fund,[2] and the ideal of the Museum as creating a center of beauty in the heart of the College still exists only in imagination.

[1] The remaining part of this collection is in the Metropolitan Museum of New York.

[2] The Smith College Museum has an endowment yielding several thousand dollars a year to be spent for additions to its originals.

WELLESLEY COLLEGE BULLETIN
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A POLYCLITAN STATUE AT WELLESLEY COLLEGE

A statue of a youth, about life size, with marked Polyclitan characteristics has been in the possession of Wellesley College since 1905. * * * Although the figure has suffered sadly from weathering and careless treatment, it cannot fail to make a rare impression by the simple dignity and restfulness of its pose, and the intellectual quality of its expression. The theme which was chosen by the sculptor is simple, a young man, athletic but not overtrained, standing easily on his right foot with the left resting flat on the ground a little at the side, looking downward to the right, perhaps holding in his left hand an object of such slight importance that he pays no attention to it,—a youth caught in a moment of leisure and meditation. * * *

The material is a fine-grained marble which has weathered into a soft brown tint, except where the surface has been tampered with, as on the breast which has been so treated as to give it a hard cold appearance. The original surface is, however, preserved,—well polished but not brilliant,—on the top of the shoulders, the arm, and on much of the torso and legs. * * * The left leg is slightly in front of the right, not in the same plane as is the case with the Doryphorus and Diadumenus. * * *

The statue belongs to the series of Polyclitan figures classed by Furtwängler as the ATHLETE STANDING IN REPOSE. * * * Only two of the heads are now on torsos of the type: one in the Vatican, and the other at Wellesley College. * * * Our torso resembles the Doryphorus in squareness of proportion with the characteristic shape of abdomen and chest, the hard treatment of the lower line of the thorax, and the patternlike muscles. But there is an ease and lightness in the figure due to the flexibility of the medial line, the forward thrust of the left leg, the delicacy of modelling, notably of the abdomen, and above all the shape and pose of the head, and the expression of the face. * * * The face is longer in proportion than the Doryphorus and more tapering toward the chin, and the cheeks are flatter, so that the whole impression is more refined. The forehead with its strongly defined horizontal furrow, the eyebrows which rise sharply at the inner corners of the eyes to curve and broaden gradually into cushions on the outside, the well-defined groove of the lids which melt away into the temples, the strong pull of the gaze downward and to the side, the parted lips, all give the face more earnestness and individuality of expression than is found in the Doryphorus and its derivatives. There is greater variety and delicacy in the treatment of the hair also. The locks, while clinging to the skull, are less distinct and are arranged without symmetry, although there is a slight parting over the centre of the forehead. In front of the right ear they are short and curve forward simply, but on the left side a long lock is doubled back on itself and a flat end lies lower on the cheek. The whorl at the crown is very irregular.

The original of this type, then, depended for its charm upon the employment of subtle means to express the spiritual qualities of its subject. And it is just in the ability to reveal the inner life, and to give a personal quality to the face, that this type marks a distinct advance on the severer creations of Polyclitus.

NOTE: Extract from an article by Professor Alice Walton of Wellesley College published in the American Journal of Archaeology, Series Second, Vol. XXII (1918), No. 1.

A LIST OF SOME IMPORTANT ACCESSIONS

Date	Object	Source
c. 1875	Jarvis collection: 23 embroidered church vestments, Italian, Renaissance; 224 Italian and French textiles, Renaissance; 87 pieces of lace, French, Flemish, Spanish and Italian, Renaissance	Gift of Mrs. Henry Fowle Durant, Mr. James Jackson Jarvis and a friend
	Portrait of Mrs. Henry Fowle Durant by Charles C. Ingham	Gift of Mrs. Henry Fowle Durant
	Painting, Cumaean Sybil, by Elihu Vedder	Gift of Mr. E. S. Converse
	Painting, Bedouin Chief, by Adolph Schreyer	Gift of Amos W. Stetson
1897–1900	62 baskets, American Indian	Gift of Mrs. Rufus S. Frost
1898	Painting, A Study of Regamy, by William Morris Hunt	Gift of Amos W. Stetson
1902	Antique marble, female head from Rome	M. Day Kimball Memorial Fund. Gift of Miss Hannah Parker Kimball
1902	Antique Roman Mosaic pavement from Rome	College Funds
1903	Reproductions of drawings of Florentine painters, 2 volumes	M. Day Kimball Memorial Fund. Gift of Miss Hannah Parker Kimball
1904	Antique marble, Athlete, Polyclitan	M. Day Kimball Memorial Fund. Gift of Miss Hannah Parker Kimball
1904	Antique marble, Boy with Rabbit, found in Rome, Alexandrian	Fund. Gift of Miss Alice Steele Cheney and other friends.
1905	Italo-Byzantine panel, Tempora, from Arezzo	Fund. Gift of President Hazard
1905	Fresco called "Justice," School of Simone Martini	Fund. Gift of President Hazard
1905	237 Egyptian objects from the Egyptian Exploration Fund	Gift of the late Mrs. John C. Whitin, Trustee of the College
1906	Antique marble, Herakles, from Rome	M. Day Kimball Memorial Fund. Gift of Miss Hannah Parker Kimball
1907	65 Egyptian objects from the Egyptian Exploration Fund	Gift of the late Mrs. John C. Whitin, Trustee of the College
1907	Antique marble relief, Archaistic	M. Day Kimball Memorial Fund. Gift of Miss Hannah Parker Kimball
1909	89 Egyptian objects from the Egyptian Exploration Fund	Gift of the late Mrs. John C. Whitin, Trustee of the College
1909	Gold coin of Ptolomey Philadelphus	Gift of Mr. William Blodgett, Trustee of the College
1910	47 Egyptian objects from Chauncy Murch Collection	Gift of Miss Helen M. Gould

Date	Object	Source
1910	51 Egyptian objects from the Egyptian Exploration Fund	Gift of the late Mrs. John C. Whiting, Trustee of the College
1911	Egyptian Papyrus Manuscript	Gift of President Hazard
1911	101 Egyptian objects from the Egyptian Exploration Fund	Gift of the late Mrs. John C. Whitin, Trustee of the College
1912	33 Egyptian objects from the Egyptian Exploration Fund	Gift of the late Mrs. John C. Whitin, Trustee of the College
1913	7 Egyptian objects from the Egyptian Exploration Fund	Gift of the late Mrs. John C. Whitin, Trustee of the College
1913–1921	Books: I disegni della R. Galleria degli Uffizi, 5 volumes in 20 parts	Gift of Miss Caroline Hazard, formerly President of the College
1915	Portrait of Robert Browning by W. Fisher	Gift of Professor George H. Palmer
1916	2 Egyptian objects	Gift of Mr. Everett F. Sweet
1916	4 embroidered handkerchiefs made by the Misses Thayer of Boston, between 1800–35; 1 piece of Point de Lille lace; 1 piece of Mechlin lace	Gift of Mrs. Barnum W. Field
1917	2 Chinese plates; 1 pottery vessel; 1 miniature of George III (ceramic)	Gift of the late Mrs. Mary Farlow Linder
1918	3 pastels by Lilian H. Crittenden	Museum Funds
1919	8 pastels by Lilian H. Crittenden	Gift of Mr. Walter H. Crittenden in memory of Lilian Haines Crittenden
1919	Lithograph	Gift of Mr. Charles Z. Klauder
1920	4 Greek vases	Gift of Mrs. G. F. Arnold
1920	2 Italian Renaissance columns for baldequin, wood, gilded	Gift of Mr. William C. Safford
1920	India shawl	Gift of Mrs. Lillian Horsford Farlow
1921	5 illustrated books on Egyptian subjects	Gift of Mrs. Frank T. Easton (Emily I. Meader, 1891)
1921	1 piece of lace, Brussels	Gift of Miss Candace Stimson, 1892
1921	Books: Complete works of Rembrandt by Wilhelm Bode, 8 volumes, Illustrated	Gift of Miss Amelia Clarke
1921	Cast of Weavers: Hazard Memorial by Daniel Chester French	Gift of Miss Caroline Hazard, formerly President of the College
1921	35 Egyptian objects from the Egyptian Exploration Fund	Gift of A Friend of the College
1922	Illustrated book: Chartres Cathedral by Etienne Houvet	Gift of Miss Clara Loveland, 1921, and Mrs. Angeline Loveland Faran, 1916
1922	2 paintings by Charles H. Davis	Gift of Dr. Julia M. Dutton
1922	Reproduction of the Vienna Genesis	Gift of Miss Elizabeth Drake, 1922
1922	Panel, Tempera, S. John the Baptist, 14th century	Gift of Mrs. William H. Hill (Caroline W. Rogers, 1900)

A LIST OF SOME OF THE IMPORTANT LOANS

Date of Loan	Object	Source
1912	10 pieces of Cretan pottery; 1 Mycenaean cup; 1 Cyprus vase; 1 Mycenaean vase	Professor Alice Walton and the Department of Archaeology
1913	Black figure lekythos, Greek	Mrs. Joseph A. Capps (E. Christy Brooks, 1905)
1916	42 pieces of Greek pottery; 4 bronze spalutae (Rome); 3 pieces Roman mosaic	Professor Alice Walton and the Department of Archaeology
1917	Portrait of Elizabeth Bowdoin Temple Winthrop by Gilbert Stuart	Mrs. Elizabeth Temple Ingraham
1919	12 War Medals	Miss Candace Stimson, 1892
1921	Tempera painting, School of Duccio, early 14th century	Professor Alice Van Vechten Brown
1922	Portrait of Mr. Thomas H. Huxley, by John Collier	Mr. A. B. Behrend
1923	Statue: wood, Madonna and Child, 13th century	Mrs. William H. Hill (Caroline W. Rogers, 1900)

LIST OF SOME IMPORTANT LOAN EXHIBITIONS HELD FROM 1899–1923

Subject	Artist or Source	Date
Exhibition of Architectural Drawings	Loaned by various architects	1899–1900
Decorative Art for Stained Glass Mosaic and Wall Painting	Loaned by various artists	1901–1902
Paintings and Architectural Studies	Charles H. Woodbury, Henry C. Holt, George C. Wales	
Spanish Colonial Architecture in Mexico: Sketches, Water Colors	Sylvester Baxter	
Paintings	Frank Duveneck	1902–1903
Japanese Prints and Paintings	B. Kobayashi	
Etchings	Donald Shaw MacLaughlan	1903–1904
Studies for Decorative Work	Edwin Blashfield	1904–1905
Paintings	Joseph Lindon Smith	1905–1906
Architectural Drawings	Eliza J. Newkirk	
Paintings	Lucy S. Conant	1906–1907
Sketches	Caroline Hazard	1907–1908
Copies of Old Masters	Eben F. Comins	
Paintings of Delacroix, Decamps, Gericault, Diaz, Guardi and others	Loaned by L. M. Vose	1908–1909
Water Colors	Helen Nicolay	
Drawings for the New Buildings of Union Theological Seminary, New York, and other Buildings	Allen and Collens	
Water Colors, Pastels and Pencil Drawings	Margaret J. Patterson	1909–1910
Etchings, Paintings and Drawings	Hans Müller Dachan	
Etchings and Pencil Sketches	Lester G. Hornby	
Work of Alumnae (A representative exhibition in connection with a reunion of graduates who had majored in art and had entered the profession of practical artists)	Alumnae of the Art Department	1910–1911
Drawings	Child Hassam	1911–1912
Paintings	Mabel Tidball	
Paintings	Charles H. Woodbury	
Oil, Water Colors and Charcoal Studies	Miss Harris	1912–1913
Miniature Portraits	Margaret Foote Hawley	
Paintings	William M. Chase	
Sketches	Charles H. Woodbury	1913–1914
Landscapes	J. Eliot Enneking	
Paintings	William Ladd Taylor	
Pencil Sketches	Charles H. Woodbury	1914–1915
Architectural Drawings	Ralph Adams Cram	
Paintings	William Baxter Closson	
Architectural Drawings	Day and Klauder	
Pastels	Lilian Haines Crittenden	1915–1916
Etchings and Drawings	Joseph Pennell	

Subject	Artist or Source	Date
Etchings from Collection of J. Pierpont Morgan. Kindness of Professor Paul J. Sachs of Harvard	Rembrandt and Dürer	1916–1917
Portraits	Leo Mielziner	1918–1919
Water Colors	Dodge Macknight	
Pencil Sketches	Roger Gilman	
French War Posters	Mrs. Edwin F. Greene	
War Posters	U. S. Shipping Board	1918–1919
Etchings	Arthur W. Heintzelman	1919–1920
Portraits	Gertrude Fiske	
Lincoln Memorabilia, Centenary Memorial Year	Boston Public Library and Mr. Walter Rowlands	
Russian War Posters		
Landscapes	Edith R. Abbot	1920–1921
Paintings: Portraits and Landscapes	Gladys Thayer	
Oil Paintings	Frank W. Benson	
Architectural Water Colors	Massachusetts Institute of Technology, Architectural Department	
Industrial Housing	Massachusetts State Chamber of Commerce	
Sea Paintings	Charles H. Woodbury	1921–1922
Pictorial Photographs	Clarence H. White School of Photography	
Etchings	Lester G. Hornby	
Reproductions from the Vienna Genesis	Elizabeth Drake, 1922	
Block Prints, Etchings, etc.	Print Makers Society of California	
Water Colors	Sidney R. Burleigh	
Reproductions from Royal Collection at Windsor	Holbein Drawings	
		1922–1923
Flower Studies	Elizabeth W. Hanaman	Oct. 19–Nov. 2
Photographs	Emma J. Fitz	Nov. 7
Recent Accessions of Photographs	Art Library	
Photographs: Portraits, Landscapes, Still Life	Clara E. Sipprell	Jan. 13–Jan. 30
Stained Glass, Working Cartoons and Water Color Sketches	Joseph G. Reynolds, Jr., and Reynolds, Francis and Rohnstock	Feb. 1–Mar. 1
Graphic Arts	U. S. National Museum, Smithsonian Institute	Mar. 3–Mar. 23
Photographs of Greece by Frederick Boissonnas	American Federation of Arts	Apr. 6–Apr. 30
Rubbings of Monumental Brasses in English Cathedrals	Laura A. Hibbard	May 17–May 31

These exhibitions are for the public of the College and neighbors and are often visited by many people.

LECTURES

Public lectures both by artists and critics in connection with exhibitions and otherwise are given at the Museum as occasion offers. These are open to the community and to interested friends.

Among the lecturers have been Lawrence Binyon of the British Museum, Dr. Denman Ross, Mrs. Bernard Berenson, Mr. Ralph Adams Cram, Professor Sachs of Harvard University, Dr. Oswald Siren of the Copenhagen Museum, Dr. Van Loon, the late Mr. Arthur W. Dow of Columbia University, Mr. C. Howard Walker, Mr. Edwin S. Blashfield, the late Kenyon Cox, and Professor Charles R. Morey of Princeton University.

1921–22 *Excavating at Gournia*, by Mrs. Harriet Boyd Hawes
The Lycomid Altar, by Mrs. Harriet Boyd Hawes
March 9th. *Some Aspects of Design in Architecture*, by Mr. Charles Z. Klauder
May 12th. *The Nike Type in Classical Sculpture*, by Professor Alice Walton

1922–23
Nov. 3rd. *Excavating in Egypt*, by Mr. Ashton Sanborn (Museum of Fine Arts, Boston)[1]
Dec. 8th. *Excavations at Tet-el-Amarna*, by Mr. Whittemore of the Egyptian Exploration Fund
Feb. 27th. *Stained Glass—Mediaeval and Modern*, by Mr. Joseph G. Reynolds
May 29th. *The Catalonian Fresco*, by Mr. Charles H. Hawes (Assistant Director Museum of Fine Arts, Boston)

[1] College Lecture Fund.

FRIENDS OF THE MUSEUM

The College Art Museum, in distinction from lectures on the history and criticism of art, presents concrete beauty. It has the invaluable function of furnishing original examples of the phases of art studied, and it might and should also become an illustration of lovely arrangement, of the union of colors and forms, without crowding or jarring, into an harmonious whole. What lessons of the spiritual values of art a College Art Museum might bring, what suggestions of possible beauty in home and community life. This function is especially appropriate in a woman's college, since the art of selecting and arranging is one that women will increasingly be called to practice.[1]

It is to promote the creation of such a center of beauty at Wellesley that a group of Friends of the Museum has come into existence. Their function is not to make large gifts of money (although a Friend might also be a Donor), but rather to bring sympathy and moral support to the enterprise. They will be informed of all matters of interest in connection with the Museum, as they occur, and are trusted freely to bring information, advice and criticism.

FRIENDS OF THE WELLESLEY COLLEGE ART MUSEUM

FORM OF ENROLLMENT

Members (annual)	$ 5.00
Sustaining members (annual)	10.00
Life members	100.00
Donors	1,000.00 or over

Donors and all classes of friends receive the Museum BULLETIN free.

Date .....

Name .....

Address .....

Class of membership .....

Cheques should be made payable to Wellesley College Art Museum.

MUSEUM COMMITTEE (PRO TEMPORE)

A temporary museum committee has been authorized by the Trustees and appointed by the President of the College. Its function is advisory, including discussion of the constitution and functions of a permanent committee of the Museum, and its relations to the College and the public.

[1] For a second number of the BULLETIN, there is in preparation an article with a fuller discussion of the reasons for a College Museum—its function and its limits.

A MUSEUM FUND

An Alumna who has lived much abroad has offered to be one of five persons to give the sum of $1,000.00 a year for five years to be spent for early originals, and another Alumna has brought the second thousand.

THE BULLETIN OF THE WELLESLEY COLLEGE ART MUSEUM

Wellesley, Mass.

(Copyright 1923 for by Wellesley College Art Museum)

MUSEUM COMMITTEE (Pro-tem)

President, Ellen Fitz Pendleton, *ex-officio*
Professor Alice Van Vechten Brown
Miss Charlotte Conant
Mrs. Caroline R. Hill
Miss Eunice C. Smith
Miss Ella Cecilia MacKinnon
Miss Emma J. Fitz
Mrs. William Hewson Baltzell

STAFF OF THE MUSEUM

Director, Alice V. V. Brown
Assistant Curator, Celia H. Hersey
Museum Assistants, Alice C. Moore, Elsie A. Carlson

LIBRARY

The library contains more than 3000 volumes and a collection of photographs and other reproductions numbering over 15,000.

The public is cordially invited to use these collections for reference.

PUBLICATIONS

Post cards and photographs of museum objects are on sale at the museum office. Mail orders are solicited.

ADMISSION

Open to all members of the college and to the general public daily from 8 A.M. to 5.30 P.M. Members of the museum staff are happy to assist visitors in any way.

FORMS OF BEQUEST

I give and bequeath to Wellesley College, a corporation established by law, in the town of Wellesley, county of Norfolk, and Commonwealth of Massachusetts, the sum of——————— dollars, to be safely invested by it, and to form part of the Wellesley College Art Museum Fund. The interest shall be applied to the purchase of art objects for the Wellesley College Art Museum as the Trustees and the Museum Committee shall deem expedient.

I give and bequeath to Wellesley College, a corporation established by law, in the town of Wellesley, county of Norfolk, and Commonwealth of Massachusetts, the sum of——————— dollars, to be appropriated by the Trustees and the Art Museum Committee for the benefit of the Wellesley College Art Museum in such manner as they shall think will be most useful.

Published by the College.

Entered as second-class matter December 20, 1911, at the post-office, Wellesley, Massachusetts, under Act of Congress of July 16, 1894.